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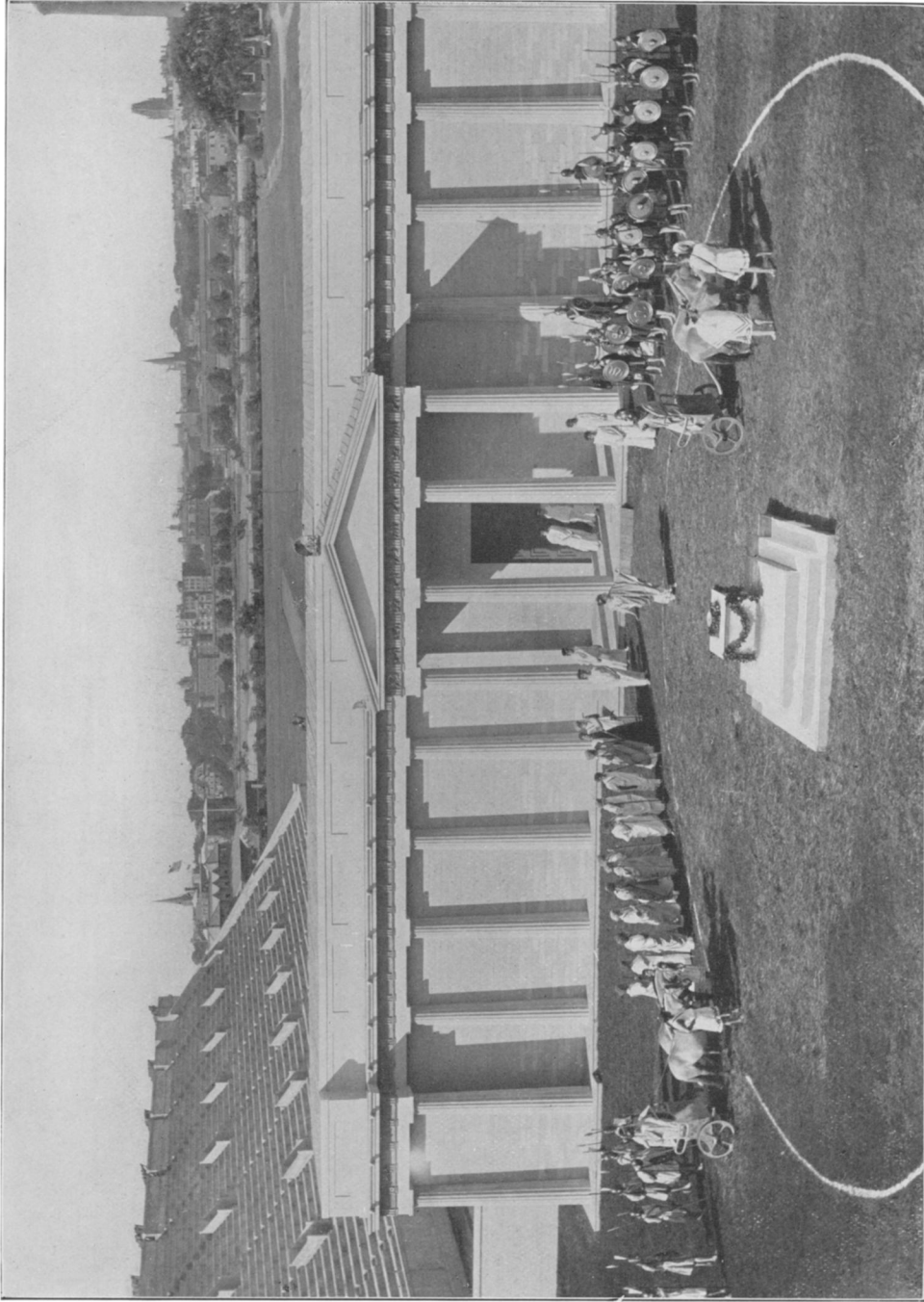
Reports from the Classical Field

It is the purpose of this department to keep the readers of the *Journal* informed of events and undertakings in the classical field, and to make them familiar with the varying conditions under which classical work is being done, and with the aims and experiences of those who are in one way or another endeavoring to increase its effectiveness. The success of the department will naturally depend to a great extent on the co-operation of the individual readers themselves. Every one interested in the *Journal* and in what it is trying to do is therefore cordially invited to report anything of interest that may come to his notice. Inquiries and suggestions will also be useful in directing the attention of the editors to things which may otherwise escape their notice. Communications should be addressed to J. J. Schlicher, 1811 N. Eighth Street, Terre Haute, Ind.

The "Agamemnon" at Harvard.—Of the two performances given in the Stadium at Cambridge on June 16 and 19, the first suffered somewhat from bad weather. Nevertheless, though it rained during more than half the performance, the play was not interrupted, and most of the four thousand persons in the audience stayed to the end. The following extracts are taken from an account of the performance by Mr. Paul E. More, literary editor of the *Nation*, which appeared in the September number of the *Harvard Graduates' Magazine* together with views of the stage and of the four chief actors in their costumes.

"The new theory of Dörpfeld as to the stage was adopted by the committee after some hesitation, but proved itself indubitably right. No one, it should seem, could see the effects thus produced without feeling the utter impossibility of visualizing a Greek tragedy on the elevated stage. The tableaux formed by the relative positions of chorus and actors were no small part of the dramatic effect at Cambridge, and these would have been lost entirely with the old idea of the theater. The scene on the stage (if the acting-arena may be so called) was imposing and beautiful, and the color scheme particularly would have been, under a clear sky, rich and harmonious. There was an obvious intention to combat the common notion of Greek life as colorless and coldly statuesque.

"The weakest feature, as might be expected, was the chorus. Specially the long chants which come first were disappointing. They were gracefully done, but one missed the lift and exaltation which ought to have come with the volume of sound and with the rhythmic motion of the chorus. And it is probable, too, that Mr. Lodge, who wrote the music, was led into error by the very fear of the remoteness of the Greek convention. The effect, one feels, would have been larger and more solemn if he had left the chorus to sing in unison (as they did originally) instead of yielding to the more varied and seductive attractions of harmony. Later in the play, when the leader of the chorus chants alone over the dead body of Agamemnon, the music and acting together possessed a pathetic appeal which all the audience evidently felt.



Photographed by Notman.

Cassandra.

Chorus.

Clytaemnestra.

Agamemnon.

THE AGAMEMNON IN THE HARVARD STADIUM.

June 16, 19, 1906.

By permission of the *Harvard Graduates' Magazine*.

"Among the acted parts the highest praise must be given to the Clytaemnestra of Mr. Wyndham-Gittens. His first appearance at the palace door after hearing the news of the beacon light was an unforgettable vision. As the great stately queen whose heart was burning with proud revenge against the murderer of her child, Mr. Gittens was beautiful and dignified to a degree that came with a shock of surprise to the beholder. To the end he sustained his part, giving expression to the various phases of irony, exultation, and horror with a restraint and grace deserving almost unqualified praise. His elocution, however, was not so perfect as that of the Cassandra of Mr. Brady, who came nearer than any of the others to speaking the Greek as if it were a living language. It could be observed often that he conveyed the word accent, as distinct from the verse-accent, by a slight intonation or raising of the pitch.

"The principal spectacular scenes were thought out with care, and under a clear sky must have been magnificently impressive. Even in a light which dimmed the gorgeous color contrasts, no one could see the entrance of Agamemnon with his soldiers and Trojan prisoners, without a catch in the breath. Here the great moment came when Clytaemnestra knelt at the feet of the lord she was enticing into the palace to his death. The soldiers, in flame-colored tunics, were in line on one side; on the other stood the chorus of old men; while in his chariot by the altar Agamemnon held himself erect and unmoved above the outraged wife who welcomed him to his home. To the left was the chariot of Cassandra, who throughout preserved the motionless expression of a tragic mask. The part of Agamemnon was well given by Mr. Noyes, whose deep voice made an excellent contrast with the lighter timbre of Clytaemnestra's.

"Some of the minor spectacular combinations were also notable. In particular, the coming together of Clytaemnestra and Aegisthus at the sound of Orestes' name was cleverly conceived, and led the mind on from the present play to the sequel. Splendid in itself as a spectacle was the scene in which the bodies of Agamemnon and Cassandra were rolled out into the choral circle.

"It may be observed that the whole presentation was an object-lesson in the difference between the tragic realism of the Greek stage and the exaggerated conventionalism of the neo-classic."

The Right Arm of the Laocoon.—This year, the four-hundredth anniversary of the discovery of the Laocoon group, has apparently brought us conclusive knowledge of the original position of the right arm of the central figure. Professor L. Pollak, of the German Archaeological Institute at Rome, has recently identified a marble arm with part of a snake as the right arm of a Laocoon. It belonged to a copy which was about one-ninth smaller than the Vatican group. The point of chief interest is that the arm is bent sharply back at the elbow instead of being extended as it is in the restoration. The right hand was therefore at the back of the head. The material of the newly discovered arm is coarse-grained Parian marble; the workmanship shows many defects.

New Classical Journals in England.—A plan of publication similar to that of the *Classical Journal* and of *Classical Philology* has been adopted in England.

In a circular issued a few months ago by the publisher of the *Classical Review* a proposition was made to publish two journals after this year instead of one. Since then the project has taken definite shape. One of the two new journals, to be called the *Classical Quarterly*, will be devoted to research, and will appear in January, April, July and October. The other will retain the old name, *Classical Review*, and will devote itself more fully to the literary and educational sides of the classics. It will be issued eight times a year, in the months when the quarterly does not appear. Professor Postgate, the present editor, will be the editor of the quarterly, and Dr. W. H. D. Rouse, assisted by an advisory committee, of which Professor McKail, Mr. T. E. Page, and Mr. V. Rendall are members, will have charge of the new *Classical Review*. The old journal, the place of which is taken by the two new ones, completes its second decade this year.

A New Use for Papyrus.—A plan has been under consideration by the authorities in Italy to make the cultivation of papyrus a government monopoly and to erect a factory in which it can be made into paper for bank-notes. Papyrus grows at present in only one place in Europe, on the banks of the Anapo near Syracuse. A few plants have also been placed in the fountain of Arethusa in the city itself. It would be easy to control the whole output, and such a measure would assure the country a kind of paper money which could not be counterfeited.

"Sibylline Leaves."—The classical students of the Central High School of Kansas City, Mo., have shown their enterprise in a little publication called *Sibylline Leaves*, which appeared for the first time last spring. It contains the programme of their "Classical Day," some bright and newsy editorials, a number of short essays on topics connected with their work in Caesar, Ovid, and Homer, several translations in metre and in prose, and a number of brief items of various kinds, including an original letter, a column of jokes, and several short mediaeval and ancient poems, in Latin. There is also a pen-drawing to illustrate Caesar *B. G. i. 22, Considius equo admisso ad eum accurrit*. The contributions are all signed and show an extensive participation by the students. On the first page is a grateful tribute to "their dear friend and accomplished leader, Professor E. C. White," whose picture appears on the opposite page.

There is a place for other efforts of this kind, even if the classical enrolment does not reach 882 out of a total of 1,554, as at Kansas City.